

The Classical Bulletin

Published monthly except July, August, and September, by St. Louis University. Subscription price: \$1.00 a Year.
Entered as second-class matter at St. Louis, Mo., Post-Office.

Vol. XV

NOVEMBER, 1938

No. 2

The Reading of Cicero: Why and What?

By B. W. MITCHELL
St. Petersburg, Florida

"More is known of Cicero than of any person of the ancient world." By necessary implication, therefore, of these words of Strachan-Davidson Cicero was the most prominent man of his time and received the greatest publicity, both sought and unsought. "The most prominent man of his time" is a tremendously significant expression here. His time lay in the thick of the action of the terror-drenched days when the Roman Republic was staggering to its fall. Power passed from the Senate to individuals. A consul was elected to five successive terms. A bitter rival bloodily seized the power, and set up an open dictatorship. Triumvirates followed dictatorships, "purge" followed "purge," until the Roman State emerged from successive terrors a full-fledged Empire. These were the most critical days Rome had ever known. The writings, therefore, of the man who played a leading part in these tragic events, and played his part skilfully, boldly, sagaciously, by turns, so that he kept his head—literally and figuratively—until just before the Imperial climax, deserve to be read and studied for both style and content. Cicero made of the Latin language a model for the ages. He found it a machete, rust-eaten and nicked. He left it a polished rapier. And this marvelous Roman language conquered the rude languages of Rome's conquerors, re-formed them, and fastened upon them forever the name of "Romance." For centuries this mighty Latin tongue was the medium of transmission of the culture of the ages. It is the tongue that the *soi-disant* Schools of Education today, and their product, are endeavoring to destroy.

A man who has thus identified himself with the history of his country, and has left his impress upon its history and its very speech, deserves to be studied closely and attentively; and studied in the superb language in which he wrote. Cicero was the most versatile genius of the ancient world. His was a talent of many facets. He was the Lawyer, the Politician, the Statesman, the Hero, the Philosopher, the would-be Poet, the matchless Correspondent, and even the whimpering Exile. The biography of Cicero is the *histoire intime* of the Rome of his day. Can there be a question *why* this man's life and writings should be studied?

What among his writings should be studied? Of all his many-sided activities he has left almost complete records. The fact that these records have survived almost intact throughout the ages is a tribute to their excellence. They have survived because they merited survival. In times when priceless literary treasure was erased from manuscripts and driven written thereon, when Pheidian statues were thought fit only for the limekiln, the manuscripts of Cicero lived and were multiplied. *What*, then,

of Cicero's numerous productions in his various fields of literary activity, private and professional, should we read in order to get a cross-section of his interests and of the history of Rome during his lifetime? We possess his achievements, his words, his inmost thoughts. We have but to choose.

Cicero opened his public career as a brilliantly trained lawyer. His family was of the equestrian order—the upper middle class. The financial situation of his father was such as to enable him to give to his promising young son everything that the age offered in the way of education, both cultural and professional. The youth was wise enough to seize these advantages eagerly. He read omnivorously. He haunted the law courts and the Forum. He listened to the pleadings of the great advocates of the day, and took notes upon their speeches. He studied the technique of oratory under the great rhetor Molo; first at Rome, then for a final polish at Rhodes. At last he appeared as a pleader in some minor cases. This was the time of Sulla's return to Rome. Proscription and legalized murder were rampant. Terror and crime were beyond belief. We consider graft, banditry, and racketeering as modern refinements in the realm of crime. The Rome of those days could give us pointers in criminal technique. Sextus Roscius, a wealthy citizen of Ameria, had caught the evil eye of Chrysogonus, a favorite freedman of Sulla. The ex-slave procured the murder of Roscius, and then formally accused Roscius' son of the murder of his father. The penalty was confiscation of his property. This was put up at a sham auction, and the entire estate of \$300,000 was bid in by Chrysogonus for about \$100. What lawyer would risk career and life itself by daring to attempt to bring to book the dreaded favorite of the still more dreaded Dictator? A young advocate of about twenty-five years undertook the case. Unknown and briefless he opened the attack. He finished his argument a marked and famous Roman. Read the speech *Pro Roscio Amerino*. Note the fury of the attack on the former Greek slave. Note the finesse of the handling of the Dictator himself. The marvel of it is that the youthful barrister "got away with it." He was Marcus Tullius Cicero.

Among the prosecutions conducted by Cicero the most famous purely legal attack was the orations against Verres. This man was the Proprætor of Sicily for three years, and is famed as the very incarnation of misgovernment and official robbery, murder, and abuse. Read Cicero's descriptions of the crimes of Verres in the famous Verrine orations of 70 B. C., and give thanks that we live merely in the days of the income tax and the P. W. A. Verres was condemned and exiled. His final retribution was singularly appropriate. He had succeeded in carrying off some Sicilian vases even into exile. They attracted the covetous attentions of Antony. Verres'

throat was cut and the vases were Antony's. Cicero's victory was equal to that of Dewey over the rackets of New York. Still another purely legal oration must be placed upon our list: Cicero's defense of Archias, the Greek poet, who was accused of falsely claiming Roman citizenship. Cicero, who in his early childhood probably saw Archias,¹ undertook his defense, perhaps as a favor to Lucullus. The case against the poet was very weak, and Cicero closed the argument early in his address with a contemptuous, *Quaere argumenta, si quae potes*, and then digressed into a general eulogy of culture. This part of the oration is one of the most delightful things in the Latin language. Oh, that the present-day iconoclasts and "educationists" knew enough Latin to read it!

Cicero's political orations furnish, among others, two which are important and instructive. The *De Imperio Cn. Pompei* was so brilliantly discussed in a recent issue of the CLASSICAL BULLETIN that any further attempt here at description or analysis would be an impertinence. This oration must be included in any curriculum. It was Cicero's first oration as a magistrate, and in its second chapter it refers to a trick in Roman practice in regard to unsatisfactory election results, to which even an American "boss" has not yet resorted. The other equally interesting political oration, the *Pro Marco Marcello*, is an expression of gratitude to Caesar for the pardon of Marcellus, an active adherent of Pompey in the Civil War. The light thrown by it on Cicero's character is not a pleasant one. In it we see fulsome flattery run to seed, a strain that flavors the whole speech. Cicero, as the hero of Rome, is shown in the four great orations against Catiline, which are included in all selections ever made for a textbook.

I cannot think that any of Cicero's philosophical works should find a place in a secondary school curriculum. The adolescent youth is not philosophically inclined, and to attempt to read either the *De Amicitia* or the *De Senectute* might well create in secondary pupils a lasting dislike of philosophy.

The greatest literary treasure that Cicero has left to us is his correspondence. He was the world's greatest letter writer; and in these precious letters he has bared his very soul. Nothing in all antiquity equals these 864 *Epistulae* in historical, biographical, or literary value. They are chatty, spontaneous, simple in style. They drop from the precision and dignity of the rhetorician and the publicist to the familiar cursive fashion of personal communication. Nothing is too important for him to discuss with the utmost freedom; nothing too trivial. I am inclined to think that but one correspondent in all history has even approached Cicero in epistolary talent; intimate, gossip, emotional, versatile—Mme. de Sévigné. Letter writing, say the critics, is peculiarly a feminine accomplishment. La Bruyère maintained this. Gaston Boissier says: "Women go farther than we in this department of writing. Is it not because they possess in a greater degree than ourselves the desire to please and

a natural vanity which goes always armed?" Cicero is the great exception, and of him Boissier writes: "I do not believe that any one has ever possessed these qualities in the same degree as Cicero."

By all means, then, include in the secondary curriculum as many of these wonderful letters, carefully selected, as the pupils can possibly find time to read. They will surely find the inclination.

A Side Light on Cicero's Character

At the time when Cicero thanked Caesar for the pardon of Marcellus, Caesar suspected a plot against his life. Cicero alludes to this in the *Pro Marcello*:

Nunc venio ad gravissimam querelam et atrocissimam suspicionem tuam, quae non tibi ipsi magis quam cum omnibus civibus, tum maxime nobis, qui a te conservati sumus, providenda est: quam etsi spero falsam esse, nunquam tamen extenuabo. Tua enim cautio nostra cautio est. Quod si in alterutro peccandum sit, malim videri nimis timidus quam parum prudens. Sed quisnam est iste tam demens? de tuisne?—tametsi qui magis sunt tui quam quibus tu salutem insperantibus reddidisti?—anne ex eo numero qui una tecum fuerunt? Non est credibilis tantus in ullo furor, ut quo duce omnia summa sit adeptus, huius vitam non anteponat suae.

This oration was delivered in the Senate in 46 B. C. The next year, on the fatal Ides of March, Caesar was stabbed to death. On the Ides of March 44 B. C., Cicero writes to M. Minucius Basilus, one of Caesar's murderers, a brief but fervent letter of congratulation on the assassination.

B. W. M.

"Four or Even Six or Eight Years of Latin"

Since my return to the Mount (we had an Extension Course in Springfield this summer), several Latin teachers have approached me with their difficulties. Their reports are, for the most part, discouraging. The Latin enrollment is steadily dwindling. I think there would be a marked improvement if teachers of Grades 6, 7, and 8 would occasionally—several times a week—call attention to the huge debt English owes to Latin, the indispensability of the latter for acquiring an English vocabulary, the fact that our civilization is rooted in Roman ground, etc. Youngsters thus lessoned in a manner suited to their development would insist on Latin in High School. I know one such group who did. Another factor that MUST be looked to is the *type of teacher*, especially for *First Year Latin*. If the best teacher available were assigned to this class, what a different story could be told! Then there is the question of syntax—How much? How little? It seems to me, that question can be best answered by answering another: "Is syntax a means to understanding the thought, or is it an end in itself?" For me, the question is decided by the I. Q. of my students. If it is such that they will gain in mental acumen by nice discriminations in matters syntactical, we indulge—as far as their interest and curiosity lead them. If not, why torture them with analyses of which they are incapable in regard to their mother tongue? I acknowledge that this type will never become brilliant Latin scholars, but I do claim that they will be very much benefited by four or even six or eight years of Latin.

Mount St. Joseph-on-the-Ohio

SR. AGNES DE SALES.

In Quintilian's day there were those who maintained that boys should not at once be placed under the most eminent teachers available, because *mediocre instructors* were as a rule better teachers. "Qua in re," says the indignant Quintilian, "mihi non arbitror diu laborandum." It is clear, he goes on to say, that the first instruction a boy receives must be the best he can get: "quanto melius optimis imbui!" (II, iii, 1-2).

The only people with whom it is a joy to sit silent are the people with whom it is a joy to talk.

—Gail Hamilton

¹It will be noted that I do not speak of Archias as having actually been employed as "teacher" to the youthful Cicero. When Archias came to Rome, Cicero was just four years old. So that I have always regarded the "teacher" relation as alluding to cultural and literary influence of Archias upon Cicero as the latter grew up more or less under the Greek poet's influence and kindly presence.

An Excellent Book for Classical Teachers

We cannot help sharing with our readers our own enthusiasm over a book that has recently come to our notice.

The Study of English Literature, by Samuel Pendleton Cowardin, Jr., and Paul Elmer More (Henry Holt: 1936), though avowedly designed to help high-school students "to meet the increasingly difficult requirements of college entrance examinations in English," shows a breadth of treatment, a catholicity of outlook, that stamp it as indispensable to high-school teachers of any language. It should be evident that "matters of literary criticism will be of interest to young men and women if the abstruse problems involved are simplified and illustrated in such a way as to lessen the difficulty"; but how can this be done, how can the vital things in literature be made clear to a high-school mentality? Classical students want to know (in fact, have a right to know) why, for example, the *Iliad* and the *Aeneid* are real "literature"; why the *Odes* of Horace and the *Agamemnon* of Aeschylus are "classics." There is a direct and lucid answer to all such queries in the present work. A mere recital of the headings of its eighteen chapters proves that here the student of literature is face to face with fundamentals: "What is Literature?"; "Choosing Good Books"; "What Good Literature can do for Us"; "Subjectivity and Objectivity in Literature"; "Classicism and Pseudo-Classicism"; "Romanticism"; "Idealism"; "Realism"; "Naturalism"; "Prose, Verse, and Poetry"; "Poetic Language"; "The Technique of Poetry"; "Lyric Poetry"; "Narrative Poetry and Other Types"; "The Drama"; "Types of Prose"; "Plot, Character, and Setting"; "Some Modern Tendencies."

Each chapter ends in a formal *Conclusion* which summarizes the discussion step by step; as, for example, that on "What is Literature?": "Ordinarily the word 'literature' stands not for the sum total of all that has been written, not for the body of technical treatises on some special subject, and not for advertisements or sales propaganda; but for such writings as have the power to stimulate thought about life, the power to stir the emotions, the power to kindle the imagination, and, to some extent at least, the power to survive." Or the chapter on "Classicism": "'Classicism' stands for the qualities which are born of the classical spirit; namely, balance, harmony, simplicity, clarity of thought, the correct measuring of the expression of emotion to suit the emotion which should be aroused, and the kind of creative imagination which seeks to suggest universal truths."¹ To intensify the preceding lesson, each chapter is rounded out by "Questions" and "Exercises."

To teachers of Latin or Greek this book on English literature is a treasure: it renders them an immense

service in their own field of labor. It trains young minds to look at Latin and Greek as more than words, as literature; it enables the teacher to find the right word in expounding a point of view so eminently worth while in the teaching of the *classics*; it illustrates the basic principles by references to Virgil, Aeschylus, Plato, Aristotle, Horace, Homer, Lucretius, Sophocles, Pindar, Plutarch, Simonides, etc. The literature of a nation is, of course, the glory of the national spirit that has produced it, and the national spirit is only an individual manifestation of that universal *ingenium humanum* which lies back of all artistic creation; but while this is true, the fact that interests the classical teacher is this, that the Greeks, and after them the Romans, were the first to seize upon these creative impulses and force them to become articulate in forms which have never been superseded. If teachers of the classics wish to interest cultured groups in the study of the ancients, they will find in this book material for their talks that is severely precise and ready for use.

Seminarista Precatur Mariam

BY CORNELIUS HORN

Josephinum Seminary, Worthington, Ohio

(Accentual)

Ardeo sacerdos, pia,
Dulcis Mater, o Maria,
Deo gratus fieri.
Impetres ad hoc virtutem,
Artem, gratiam, salutem
Filio tam supplici.

Omni cum oratione,
Missa, et Communione
Mea crescat pietas;
Et in omnibus descendis
Et officiis agendis
Floreat sedulitas.

Nunc per praeparationem
Et post ordinationem
Mihi sis auxilio;
Animarum studiosum
Fac me et religiosum
Hoc in sacerdotio.

Quibus cunctis, Mater, datis
Et a Deo comprobatis,
Mors sit mihi prospera,
Ut cum Sancta Trinitate,
Vivens in aeternitate,
Caeli fruar gloria.

Swastika

The second edition of *Webster's New International Dictionary* gives several spellings of the design recently adopted in the third Reich as its symbol: *Swastika*, *Swastica*, *Suastica*, and *Svastika*. The last-named form represents the Sanskrit word for "well-being," being made up of *su-*, *well* (like Greek εὖ-), and *asti*, *being*, properly *is* (like the Greek ἐστί). "It is usually thought to be a charm, talisman, or religious token, especially a sign of good luck or benediction."

Teaching is an occupation fraught with great danger to that humility and that self-distrust which are necessary to the highest intellectual attainments.

—B. L. Gildersleeve

¹ One may be staggered by the profundity of a work like *Das Problem des Klassischen und die Antike* (which contains eight lectures delivered by German savants and edited by Werner Jaeger, now of the University of Chicago; Leipzig: Teubner); but after all, the "classical spirit" is something definitely tangible, and the authors of the book under review show how this tangible element can be made palatable to high-school students engaged in the study of literature. We might further comment on the authors' saneness of attitude toward such topics as Realism and Naturalism in Literature, Free Verse, etc.; but let the reader unearth these treasures to his own profit and enjoyment.

The Classical Bulletin

Published monthly except July, August and September by
St. Louis University, St. Louis, Mo.

Subscription price: \$1.00 a year

Entered as second-class matter, at the post-office at St. Louis,
Mo., under the Act of March 3, 1879.

EDITOR

James A. Kleist, S. J.
St. Louis University, St. Louis, Mo.

ASSOCIATE EDITORS

Francis A. Preuss, S. J. St. Stanislaus Sem'y, Florissant, Mo.
A. A. Jacobsmeyer, S. J. St. Stanislaus Sem'y, Florissant, Mo.
Joseph A. Walsh, S. J. Milford Novitiate, Milford, Ohio
F. A. Sullivan, S. J. St. Andrew-on-Hudson, Poughkeepsie, N. Y.
Francis X. Entz, S. J. St. Charles College, Grand Coteau, La.
Chas. J. Walsh, S. J. Sacred Heart Novitiate, Los Gatos, Cal.
Daniel P. Meagher, S. J. Gonzaga University, Spokane, Wash.
Carol L. Bernhardt, S. J. Weston College, Weston, Mass.

BUSINESS EDITOR

N. J. Lemke, S. J. St. Louis University, St. Louis, Mo.

Vol. XV

NOVEMBER, 1938

No. 2

Editorial

It is our intention in the current volume of the CLASSICAL BULLETIN to discuss with considerable directness the value of Cicero as a text for high schools and colleges. A happy beginning of this series of Ciceronian papers is made in the present number by Dr. Mitchell's survey of the possibilities and by the clear-cut statement of his own preferences in the framing of a Ciceronian program for secondary schools. The author believes in bringing young America into a live contact with the great Roman writer—a contact that will train mind and heart alike. His paper will serve, we trust, as a basis for further discussion and as a sort of feeler put forth to ascertain the views of our readers on this most timely topic.

It is by no means expected that all our contributors will "say the same thing." Cicero's talent was one "of many facets. He was the Lawyer, the Politician, the Statesman, the Hero, the Philosopher, the would-be Poet, the matchless Correspondent, the whimpering Exile." He was, too, the typical *pater familias*. Here there is ample material to cull from, though only a little can be culled. Let this little be in the best sense representative of the man. Moreover, the needs of the individual classroom, the tastes of pupil and teacher, the trend of the age, the ideals of the country we live in—all clamor for some consideration. All-dominant in such a discussion is, and must be, the great Object one wishes to realize in undertaking to read Cicero with young Americans. And here we believe that, if one author—and only one—had, for one reason or another, to be singled out from the whole of Latin literature and made the sole staple of education, a strong consensus of opinion would select Cicero, even to the exclusion of beloved Vergil. Be this as it may, the end one has in view must determine the means.

We are in a position to assure our readers that the contributors to our symposium will speak with perfect frankness; they will set forth their likes and dislikes with candor; they will praise, they will condemn. And

should "heresy" here or there rear her head, we shall not on that account lose our peace of soul. Even heresy is helpful, if only, that "the truth may appear" and eventually "have the upper hand." As one contributor puts it, "A little variety of opinion may help stimulate interest in the general topic. Besides 'Truth emerges sooner from error than from confusion.'"

We take this occasion, once for all, to invite all our readers without exception to contribute to this symposium. Has not our idol himself declared: *Communia sunt amicorum inter se omnia?*

Ille se profecisse sciat, cui Cicero valde placebit.
—Quintilian

Latin in the Elementary Grades

Texts for Teachers:

Latin for the Six-Year-Old American Child. 50c.

Aural-Oral Latin for the Second Grade. 60c.

Texts for Pupils:

Legamus, Liberi. A Latin Reader for Pupils of the Third Grade. 50c.

Sacred Readings in Latin and English. A Biblical Reader for Pupils of the Fourth Grade. 40c.

Sursum Corda: A Latin Prayer Book for Children. 10c.

All orders are to be addressed to: Superintendent of Catholic Schools, 807 Superior Street, Toledo, Ohio. Postage extra. No free sample copies.

Legamus, Liberi: A Latin Reader for Pupils of the Third Grade, by Sister Mary Immaculate, S. N. D., M. A., is the third number of a series of texts designed for pupils of grade-school age. The nine chapters provide review matter of the first and second grade, songs, conversation, history scriptural and profane, geography, nature study, and the like—all, however, in Latin, and "based on the assumption that one learns to read by reading." The clear and attractive pages go far to recommend "this experimental reader." The writer has placed the American classical world in her debt for her enterprise, as have also the authorities of the diocesan school system of Toledo for "the platform of Latin in the grades." Teachers of Latin throughout the country may look forward with deep interest to the results of these efforts.

"Les Etudes Classiques"

It is high time we recommended to our readers a first-class European magazine, *Les Etudes Classiques*, published in Namur, Belgium. This quarterly, now entering upon its eighth year of strenuous service, has won an enviable place among classical journals both by the solidity of its articles, which are partly scholarly and partly pedagogical, and by the accuracy of its reviews. The *Etudes* reviews books written in any modern language, and we note with pleasure that (so far as we have seen) its pages are free from the (not altogether uncommon) European sneer at all things American. The *Philologische Wochenschrift* makes a regular practice of recording, in pithy sentence form, the findings of these Belgian scholars. An outstanding feature of the *Etudes*

is the occasional bibliographies dealing now with one now with another Greek or Latin author. Each volume runs to about 700 pages, a fact that makes the price of 10 *belgas* (approximately \$1.65) seem very low.

There is a widespread feeling in Europe that American classical teachers are out of touch with the rest of the world. One way of counteracting this impression is to subscribe to European classical journals. It is inspiring to see how valiantly these *Belgae fortissimi* uphold the classical tradition. Scholarship and Humanism are writ large across the pages of the excellent *Etudes Classiques*. Address: J. Van Ooteghem, 59, rue de Bruxelles, Namur, Belgique.

"The Latin Leaflet"

The lively *Latin Leaflet* is issued by the Department of Classical Languages in conjunction with the Texas Classical Association in the interest of Latin teaching in the high schools of Texas. Number 33, published August 8, 1938, is the "Tournament Number for 1938-1939." It is stocked with information of immediate concern to Texan classical teachers. It shows to the rest of us what is going on "inside" a great state. *Fervet opus!* For copies address: University Publications, University of Texas. Price: 10 cents.

A Compliment from New Zealand

"I much appreciate the dignified conservatism of your Journal, and wish you every success and encouragement for the coming issues. I enclose a money order. . . ." (H. R. M.)

Vir Vere Magnus

It is easy in the world to live after the world's opinion; it is easy in solitude to live after your own; but the great man is he who in the midst of the crowd keeps with perfect sweetness the independence of solitude. (Emerson)

Facile est inter homines vivere ad hominum arbitrium; facile est in solitudine ad suum arbitrium vivere; plane vir is est, qui in frequentia hominum summa animi suavitate sequitur arbitrium solitudinis.

Comparative Philology for the High-School Teacher

BY CHAUNCEY EDGAR FINCH
St. Louis University

For the teacher of elementary Greek and elementary Latin, comparative philology has a very great practical value.¹ By this science many apparently highly irregular features of these languages are revealed as being entirely regular. Philology will explain, for instance, why ἔχω has εἶχον in the imperfect instead of ἦχον, which the student might have expected; why the future of the same verb takes a rough breathing, ἔξει; why nouns of the first declension have the circumflex on the last syllable of the genitive plural, while those of the other declensions do not necessarily accent this syllable; why the accusative singular of the third-declension nouns some-

times ends in α, sometimes in ν. After one has learned something of language history, one comes to understand why there are three types of contract verbs, τιμάω, ποιέω, and δουλόω; why the genitive γένους is due to contraction. White's *First Greek Book* (p. 34) tells the student that the primary active endings of Greek verbs are: μι, σ or σι, σι or τι, μεν, τε, and νσι; but when the beginner turns to the actual conjugation of any regular verb such as λύω, he seeks in vain for these endings in all forms except the first and second person plural. To these puzzles comparative philology provides the answer. And so in a thousand other instances. The so-called most "irregular" forms of a verb are often the most "regular," when seen under the philological microscope, as βλώσκω, μολοῦμαι, ἔμολον, μέμβλωκα.

The same is true of Latin. Equipped with this kind of training, the teacher can show why we have five different conjugations; why certain nouns in the third declension have *um* in the genitive plural, while others have *i*; why words like *ille* and *alius* have *illud* and *aliud*, respectively, in the neuter nominative and accusative singular, when *bonus* has *bonum*; why *sum* has *esse* in the infinitive, while *amo* has *amare*; why *facio* changes to *-ficio* in such compounds as *interficio*. Questions like these will occur to intelligent students, and while it would be fatal to good teaching in the elementary classes to force explanations on the pupil, yet it is equally clear that only philology enables a teacher to explain when he judges fit to satisfy the student's very reasonable curiosity. It is a teacher's privilege, if not duty, to stimulate at the right moment the pupil's desire to know.

But philology has not only to do with forms; an equally fascinating branch of this science is *semantics*, or the study of the changes in the meaning of words. Semantics, for instance, may throw light on the psychology, or the habits of thinking, of a race now passed. The word for *brother* in most Indo-European languages which is used in Greek to designate a member of a clan, tells us more about the close feeling of kinship and the strong unity existing among members of these organizations than could be gleaned from many pages of literary source material. As soon as we recognize that the Greek name Ζεύς is cognate with words meaning *the bright one* in other languages, we have added to our stock of information about Greek religion. We understand, then, for instance, why the Greeks prayed with their hands lifted toward the sky. The word which means *wife* in a number of languages comes over into English as *queen*. Evidently there must be an interesting story back of this semantic change. Perhaps, also, there is some hidden significance in the fact that the word which means *grandson* in Latin and Sanskrit becomes *nephew* in English. And does not the existence of English *quicks* as the cognate of words meaning *live* in other languages suggest something of the mental attitude of the early Nordics toward the importance of activity? The study of semantics will often give us an amusing slant on our own ideas about the correctness or incorrectness of certain speech forms. The same root that produced Greek κλέπτω, for instance, also produced English *lift*, pronounced at one time, presumably, as if it were spelled *h-l-i-f-t*. When the initial *h*

¹ [See the author's "A Glimpse of Indo-European," published in the CLASSICAL BULLETIN for June, 1938.—Ed. Note.]

was lost, we had two words pronounced *lift*, the one just mentioned, meaning *steal*, and another which had never contained an *h* and which meant *to raise up*. Later on speakers of the language failed to realize that the double meaning of this form resulted from the fact that it represented two different roots. The feeling became prevalent that the word when used as a synonym for *steal* was slang. Today the word is often inclosed in quotation marks when used in this sense, even in newspapers, in spite of the fact that, historically, this usage is just as sound as the other. We know from comparative study that the word has meant *steal* from the time of the origin of Indo-European languages.

"Remains of Old Latin"

There is grim humor in the title of two volumes recently added to the Loeb Classical Library: "Remains of Old Latin." You will not be disappointed if you expect to discover in them real *ossa*. The old Roman fondness for alliteration is carried to absurd lengths in the well-known line: "O Tite, tute, Tati, tibi tanta, tyranne, tulisti." More picturesque is the line: "At tuba terribili sonitu taratantara dixit." Grotesque word formation was another pet device, as in the description of dolphins: "Nerei repandirostrum incurvicervicum pceus": "that upturnsnouted and rounderooknecked" herd of Nereus (Warmington); or "the snout-uplifted neck-inarched flock" (Butler). The hissing effect of repeated *f*'s is well obtained in the description of the crashing of an ash: "Fraxinus fissa ferox infensa infinditur." But these sporadic strainings after sound effects are set off by lines of great verbal beauty, many of which induced even "the wielder of the stateliest measure" to become plagiarist.

Naturally, sense and nonsense blend freely in these early voices of humanity. The good and the bad in *religio* are brought out in this pithy wordplay: "Religenter esse oportet" ('scrupulous'), "religiosus ne fuas" ('superstitious'). The following shrewd observation reminds us of *Poor Richard's Almanac*: "Omnes homines ad suum quaestum callent—nec fastidiunt." A due sense of life's values appears in: "Homo locum ornat, non hominem locus." Repartee is at its best when the old cynic (A) says: "Miseri sunt, qui uxores ducunt," and (B) snaps back: "At tu duxisti alteram!" Women are frequently singled out for censure: "Mulierum genus avarum est"; "Nam ista quidem noxa muliebre est magis quam viri"; "Quid hominis uxorem habes?" The shadow of death is on life: "Mors misera non est; aditus ad mortem est miser." The purpose of education is not overlooked: "Ita parent se in vita, ut vinci nesciant." A master in any craft was regarded with awe: "Homo homini deus est, si suum officium sciat." This apotheosis of success runs through all Latin literature; so when Cicero says: "Te in dicendo semper putavi deum." But one could go on indefinitely turning this kaleidoscope of everyday Roman life. It is amusing and instructive alike to find one's self portrayed in poetry now twenty centuries old.

In dealing with old Latin, it is important to bear in mind that Cicero, Vergil, Horace, Propertius, Ovid, Livy,

Seneca, Pliny, and others, did not think it a waste of time to browse in these primitive fields of Latin literature. In particular, Cicero was decidedly partial to Ennius, that "summus epicus poeta." "O egregium poetam!" he exclaims after studying some of his verse. He pays an exquisite tribute to Ennius when he relates that in his own preparation for his oratorical career he would "ad eius verba se exercere," only to find that, in trying to improve upon the old model the *mot juste* had already been pre-empted: "Occupaverat ea verba, quae maxime cuiusque rei propria, quaeque essent ornatissima atque optima." Ennius was himself aware that his poetry heralded a new era in the development of Latin; before him "non dicti studiosus erat quisquam!" Ennius, the first stylist of Rome! In his elaborate treatise *de oratore*, Cicero recommends his young friends to aspire to *loquendi elegantia* (that is, to the *pure et dilucide dicere*; see *ad Herenn.* 4.17) and for that purpose to study the ancients:

Sunt enim illi veteres, qui ornare nondum poterant ea, quae dicebant, omnes prope praeclare locuti; quorum sermone adsuefacti qui erunt, ne cupientes quidem poterunt loqui nisi Latine. III 39.

Enough has been said to whet our readers' appetite for the "Remains of Old Latin," the fragments of Ennius, Caecilius, Livius Andronicus, Naevius, Pacuvius, and Accius. One more volume is to close the set. We are here at the fountainhead of genuine Latin. Vergil was wise in enhancing his own diction by large drafts upon Ennius. His Ennian reminiscences (called *furta* by his critics) elicited a considerable literature in antiquity. To the historian of Latin his borrowing from Ennius is significant: where he plagiarizes outright, the greater poet pays a compliment to the lesser; where he remodels an Ennian phrase, he touches it with the wand of his own genius. The magician!¹

Old Latin can have no place in our secondary schools; but to the teacher its knowledge is of value: Cicero saw in familiarity with it a means of acquiring an unerring taste for genuine Latin. In seeking culture among the remains of old Latin, we need not be ashamed to follow the example of Goethe who fled from Weimar to Italy beyond the Alps, "das Land, wo die Zitronen blühen," there to perfect his sense of beauty among the ruins of Rome's and Greece's glory:

Kennst du das Haus? Auf Säulen ruht sein Dach,
Es glänzt der Saal, es schimmert das Gemach,
Und Marmorbilder stehn und sehn mich an.

Day in day out, cooped in by structures of elaborate brick or stone, we listen to the old refrain: "Caesar and Cicero!" or "Livy and Sallust!" or "Vergil and Horace!" Spending a few delightful hours with Ennius and his successors is like flying into the country on some fine summer day and meeting Nature at close range. Her touch soothes, her very breath invigorates.

The mastery of Latin makes it easier to learn four or five of the continental languages than it is to learn one without it.—*John Stuart Mill*

¹ Norden, *Aeneis* VI, p. 365, has an illuminating note on Ennian Reminiscences in Vergil. See *ib.* Servius' note on IX 503, "at tuba, etc."

"Latin—More Warmly Human"

By SISTER AGNES DE SALES MOLYNEUX

College of Mt. St. Joseph-on-the-Ohio
Mt. St. Joseph, Ohio

In my course in liturgical Latin I had three objectives: 1) facility in following the Latin Missal; 2) a vivid realization of one's own part in the Mass as co-offerer and co-offered; 3) a clear idea of the development of the ceremonial of the Mass in its larger phases, with a view to better understanding and deeper appreciation. The measure of success achieved may be perceived from the following student papers.

[*Ed. Note.* Those who have read the writer's "Experiment in Pre-liturgical Latin," published in our October number, would not be surprised to learn that the Course as actually given cut deep into the students' lives. Their attitude toward the Mass underwent a radical change. Unfortunately, lack of space forbids us to reproduce these comments in their entirety. We are extremely happy, however, to cull significant snatches here and there, because they emphasize an idea frequently expressed in the CLASSICAL BULLETIN. People often wonder why the Church clings to the use of Latin in her liturgy. There are many reasons for this fact; one of them is simply this: those who are ignorant of Latin help themselves with Missals done into English; those who know Latin are ready to admit that a neglect of the Latin would mean to them an irreparable loss. The old Roman tongue, as used in the Missal, is the language of the human heart; it is Latin "more warmly human."]

"Familiar, daily contact has shown me the Latin language as a means of communication surpassing our own tongue in clarity, strength, flexibility. A reader of the Missal sees Latin as more usable, more colloquial, more warmly human."

"Perhaps I shall be accused of paradox if I say that until this semester, I have always loved Latin and hated to study it. But that is true. As a small girl I thrilled to the sonorous Latin of a High Mass; I loved the sound of the reassuring *Absolve te*; I cried the first time I was taken to the Mass on Good Friday because the *Popule meus* was 'so beautiful'; I distinctly remember reading over and over again in Latin the *Dies Irae* and the *Stabat Mater* because the words 'made pictures' for me, lovelier than anything evoked by the jingly English versions in my little prayerbook.

"But listening rapturously to the mellifluous Latin of the Church was one thing, and *amo, amas, amat* was another. By the time I was well into my first year of Latin, I admitted baldly that I hated it. As semesters passed, my predominating thought at the close of each was, 'Thank goodness! Now I need only . . . more credits in Latin.'

"It was in this spirit that I signed up for the course in liturgy, but it was with far different sentiments that I see it come to an end. For, strangely enough, it has aroused in me an interest in the language *per se* with which I could easily have been inspired when first I learned to rattle off *deus, dei, deo*. Why could not the words have been capitalized THEN? Why could not the Latin that thrilled my childish soul at Mass and Benediction have been made the subject of my eager study? Why have I been permitted to go through these years without realizing the intimate relationship between Latin and Catholic culture?

"These *Why's* I leave to wise educators to answer. Liturgical Latin has answered one *Why* to my satisfaction: Why study Latin? . . . In the Latin I now find, even with my meagre background, a wealth of meaning no translation conveys. The words I always loved for their melody daily now reveal new depths of thought.

"The course (a first-class miracle, this!) has led me to brush up that long neglected syntax . . ."

These extracts reveal something of the students' reception of the course, but you do not see, as I saw, young

eyes wide at the opening of new vistas of spiritual truth, young eyes dark with the age-old human longing of oneness with Divinity ("You shall be like to God"), which is consummated in the Mass. But do not take my word for it. Try it yourself.

English Done Into Latin

Horace tells us that he once thought of writing Greek verse, but the deified Romulus appeared to him after midnight, when dreams are true, and forbade him;—it was as mad an idea as to carry logs into the forest; the great company of the Greeks was large enough already. Thenceforth—and, I suspect previously—he confined himself to Latin. He began with imitations of Archilochus, whom rage had armed with the iambus so peculiarly his own, and of Lucilius. But rage is not the natural note of Horace, and no one wants to read twice the poems he designs to look like the proper explosions of rage—at least you would hardly read them a second time for pleasure. Good temper is his genius, and time and whitening hair help it. So he outgrows Lucilius as well, after imitating him long enough and too faithfully; he discards the Lucilian themes and the Lucilian haste, and writes hexameters, which, though not Virgilian, are much pleasanter to read than his early work.—*T. R. Glover*

NOTE: A good translation should reproduce as nearly as possible the style of the original. Hence an attempt is made in the following version to imitate the chatty character of Glover's remarks. A more flowing periodic version would not give the flavor of the original so well.

Narrat Horatius se quondam cogitasse (1) graece (2) facere versus, sed divum Romulum post mediam noctem visum, cum vera essent (3) somnia, se vetuisse: tam enim id esse insanum, quam ligna ferre in silvam, magnamque Graecorum catervam iam satis esse impletam (4). Itaque ex eo tempore—atque nescio an etiam prius—non scripsit nisi latine. Ab Archilochus, quem rabies proprio (5) armaverat iambo (6), exorsus est atque a Lucilio (7). Sed ingenio erat Horatius minime iracundo, ut nemo ea carmina vellet bis legere, in quibus probe exardescere ira vult videri—ob delectationem certe ea non iterum legas (8). Quin leni homo comique fuit animo, quae indoles aetate et albescentibus capillis augebatur. Itaque Lucilium quoque, satis diu ac nimis constanter imitatus, reliquit; atque Lucilianis argumentis, Luciliana celeritate omissis, hexametros, si non Vergilianos, multo tamen prioribus (9) versibus (suis) iucundiores composuit (10).

(1) in animo habuisse, meditatum esse

(2) graecis

(3) sunt

(4) frequentem. Cf. *Sat. I, 10, 31-35:*

Atque ego cum graecos facerem, natus mare citra,
Versiculos, vetuit me tali voce Quirinus;
Post mediam noctem visus, cum somnia vera:
"In silvam non ligna feres insanus ac si
Magnas Graecorum malis implere catervas."

(5) suo

(6) Cf. *Ars Poetica, 79:*

Archilochum proprio rabies armavit iambo.

(7) Ab Archilochi imitatione . . . atque Lucili

(8) relegas

(9) iuvenilibus

(10) fecit

F. A. P.

Parerga

Communicated by J. O'DONOVAN, S. J.,
Woodstock College

1. "Either Accept My View, or Write a Long Reply"

Pliny wrote a lengthy letter to Tacitus in which he set forth his arguments against excessive brevity. In asking Tacitus to reply, whether approving or disputing his opinions, he slyly added:

Proinde, si non errare videor, id ipsum quam voles brevi epistula, sed tamen scribe (confirmaveris enim iudicium meum); si errare, longissimam para! Num corrupe te, qui tibi, si mihi accederes, brevis epistulae necessitatem, si dissentires, longissimae imposui? Vale. (Epp. I 20.25)

2. Trajan and the Nicomedian Fire Brigade

As a result of the recent change of government in Austria, all Masonic Clubs were closed down throughout the country. There is a noteworthy instance of such abolishment of groups because of possible or supposed political tendencies in earlier Austrian history:

Metternich was deeply suspicious of conspiracies against his policies and bitterly opposed the Burschenschaften and Turnvereine, relatively harmless student organizations, as hotbeds of discontent. (N. Y. Herald-Tribune, March 14, 1838)

The Emperor Trajan forbade the Nicomedians to have a fire brigade for fear it might some day develop into a political club or *hetaeria*. He writes to Pliny:

Quodeunque nomen ex quacunque causa dederimus (eiusmodi factionibus), qui in idem contracti fuerint, hetaeriae brevi fient. (Epp. X 34)

3. "Ghosts" in Pliny and Dickens

In connection with the appearance of Marley's Ghost in Dickens' *Christmas Carol* it is interesting to examine Pliny's "Ghost Story" in Letter VII, 27, 4-11. Note the close similarity in the narrative of each and of the reactions produced by the phantoms in each case.

In the *Christmas Carol*, Scrooge has heard

a clanking noise, deep down below, as if some person were dragging a heavy chain over the casks in the wine-merchant's cellar...

The cellar-door flew open with a booming sound, and then he heard the noise much louder, on the floors below; then coming up the stairs; then coming straight toward his door.

"It's humbug still!" said Scrooge, "I won't believe it."

His color changed though, when, without a pause, it came on through the heavy door, and passed into the room before his eyes.

Pliny tells the story of the philosopher Athenodorus who rented a house in Athens. Hearing that the house was haunted, he set himself intently on his writing so as not to be troubled by imaginary fears. The appearance of the ghost is best told in Pliny's own words:

Initio, quale ubique, silentium, noctis, dein conenti ferrum, vincula moveri: ille (Athenodorus) non tollere oculos, non remittere stilum, sed offirmare animum auribusque praetendere. Tum crebrescere fragor, adventare, et iam ut in limine, iam ut intra limen audiri. Respicit, videt agnoscitque narratam sibi effigiem. Stabat innuebatque digito similis vocanti; hic contra, ut paulum expectaret manu significat, rursusque ceris et stilo incumbit. Illa scribentis capiti catenis insonabat; respicit rursus idem quod prius innuentem, nec moratus tollit lumen et sequitur.

At first, as everywhere, there was the silence of the night, then iron chains were violently shaken and began to move. Athenodorus did not lift his eyes nor cease writing but stubbornly refused to hear anything. The clanking noise grew louder; it came closer. Now it seemed to him to be on the threshold; now it was in the room with him. Athenodorus looked up and recognized the ghost he had been told about. It stood and beckoned, as though sum-

moning him; but Athenodorus motioned it to wait a bit and went on with his writing. The spectre kept clanking the chains over his head. Athenodorus looked up and saw it beckoning as before. He delayed no longer but took up his candle and followed it.

The ghost story told by Pliny seems to have been well known and to have been from the same source as that in Lucian's *Lover of Lies*, 30-31. The similarity of narrative in these two stories and in that of Dickens verifies Rohde's statement that "the inventive powers of tellers of ghost stories are very limited. They keep on repeating the same few old and tried motifs." (Rohde, *Psyche*⁸, New York, Harecourt, Brace, 1925). P. 563.

For other loci on "ghosts," see Plutarch, *Dio* 2, 55; *Cimon* 1; *Brut.* 36 ff., 48; Lucian's *Lover of Lies*, "a genuine treasure-house of typical narratives of apparitions and sorceries of every kind" (Rohde, *op. cit.*, 562). For "stage-ghosts" and "ghostly etiquette on the stage," see R. M. Hickmann, "Ghostly Etiquette on the Classical Stage" (*Iowa Stud. in Class. Phil.*, VII).

Magna Spei Puerulus

Iacobulus, puer sex annorum, in ludo quodam est, ubi pueri puellaeque discunt addendo deducendoque colligere, quae fiat summa reliqui. Hoc eos computandi genere multis exemplis exercet magistra. Iam interrogat Iacobulum:

"Cedo, Iacobule," inquit; "finge te habere in sacculo septuaginta quinque nummos: ex his si cui mendico dederis septendecim, quot tibi erunt reliqui?"

"Duodesaginta," inquit Iacobulus.

"Rursus si quas res emere volueris et eo animo unum et viginti e sacculo deprompseris, quot tum erunt reliqui?"

"Quinquaginta quattuor."

"Postremo si septem tibi et triginta e sacculo exciderint, quid tibi supererit?"

"Perforatus sacculus."

Rome's Outstanding "Homo Novus"

Non idem licet mihi, quod iis, qui nobili genere nati sunt, quibus omnia populi Romani beneficia dormientibus deferuntur: longe alia mihi lege in hac civitate et condicione vivendum est.—*Verr.* II 5, 180.

"Virtute," Non "Genere" Commendatus

Venit mihi in mentem M. Catonis, hominis sapientissimi et vigilantissimi, qui, cum se *virtute*, non *genere*, populo Romano commendari putaret, cum ipse sui generis initium ac nominis ab se gigni et propagari vellet, hominum potentissimorum suscepit inimicitias et in maximis laboribus usque ad summam senectutem summa cum gloria vixit.—*Ib.*

"Nostrae Rationis Regio et Via"

Modo C. Fimbriam, C. Marium, C. Caelium vidimus non mediocribus inimiciis ac laboribus contendere, ut ad istos honores pervenirent, ad quos vos per ludum et per neglegentiam pervenistis. Haec eadem est nostrae rationis regio et via, horum nos hominum sectam atque instituta persequimur.—*Ib.*, 181.

"The two upper Latin classes in the Milford Juniorate conducted a Horace Translation Contest. Each contestant entered both a verse and a prose translation of an ode. The contestants were also the judges. The interest and rivalry were keen and produced excellent results."—(A. M. Z.)

V

nt
er
e.

ll
n
re
es
s
g
s,
,

;,
a
i-
,
,,
al

el-
na
s-
ta
ot

ti
id

ti
is
a-

s-
e,
e-
t,
a-
na

is
ut
et
ne
ne

te
t-
n
st
,,